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EDVARD MUNCH

AN
EXHIBITION
OF
PAINTINGS
ETCHINGS
LITHOGRAPHS

THE ARTS COUNCIL
1951

FOREWORD

THE art of Edvard Munch, who has now taken his place as one of the major figures in the history of European art, is still comparatively unknown in this country. He takes so important a part in the development of modern art that we are particularly fortunate in being able to remedy this omission, thanks to the great generosity of the city of Oslo, who have contributed the larger part of this exhibition, the first major collection of this artist's work to be seen in Great Britain, to the Norwegian Government for their loans from the National Gallery, and to the other lenders, public and private, whose names appear on page 11. The present expressionist tendencies in contemporary art make particularly welcome this opportunity to assess the merits of one who may reasonably be called the originator of expressionism in its present phase. Since the war there have been many important exchanges of masterpieces with a number of different countries, and the Council is both fortunate and happy to include Norway amongst these generous lenders. We are particularly indebted to Mr. Rolf Stranger, Chairman of the Board, Mr. Johan H. Langaard, the Director of the Municipal Collections of Oslo, to whose collaboration and sympathy this exhibition is largely due; to Mr. Frederik Wulfsberg, Cultural Attaché to the Norwegian Embassy, for his constant advice and help; and to the Directors of the Osen Line who have transported the exhibition from Norway, free of charge.

PHILIP JAMES

INTRODUCTION

by Johan H. Langaard

As early as 1885, Edvard Munch felt the need to develop a bolder and more simplified style of painting, which we have now come to know as "expressionism." He was one of those artists who reacted against naturalism, and led a movement which has since dominated modern art. It took Munch ten years to produce his own expressionist style, which was the formative influence of the German School of 1902, and which later in 1940 influenced American experimental art. Both as a painter and as a graphic artist, Munch searched to express the hitherto unplumbed depths of the human soul.

His first attempts in lithography, etching and woodcut were made in 1894, and both artistically and technically he was an important originator in these arts.

From the beginning of the '90s, Munch waited for an opportunity to show his powers as a mural painter. Between the years 1911 and 1916 this wish was realised, when he decorated the Convocation Hall, or Aula of the University of Oslo, a work which marks the renaissance of mural painting, not only in Norway, but in all Scandinavia.

Edvard Munch's achievement as a pioneer in modern art cannot be denied, nor his greatness as an artist. In all his work he was indifferent to "finish."

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What was all important to Munch was that his style of painting should enable him to expand his vision and his creative powers. In this attempt he would often produce groups of pictures, which were united by some common idea. For him art was in a certain sense an instrument of research, by which he explored the mysteries of life and of the universe. In this way he did not create an art for art's sake, but for the sake of humanity.

In all his works he shows an intense feeling for life, which remained undiminished up to his death. This feeling so consumed Munch that his art became marked by extreme violence. His hand worked as if continuously improvising, direct from nature, almost without effort, so that his art, both in its form and meaning, can be enjoyed and understood throughout the world. A vivid sympathy with human sorrow and suffering, which he had witnessed so closely, fostered in the youthful Munch a restless introspection, a deep and painful pessimism. This created a sense of dread, which became practically a disease at that period of his life. In time, however, he became, through contemplation of the mighty and enduring forces of nature, less introspective. This led to a more mature view of human existence, which expressed itself in a new and confident faith in life.

In the first decade of this century he painted the triptych of the Bathers at Warnemünde, with their numerous figures (Nos. 42-44). These are three straightforward paintings of bathers on a beach. They also represent, however, three scenes depicting unawakened youth, virile activity and reflective old age. Together they symbolize clearly and simply the

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eternal character of man's life in its three stages. Here, unlike so many works of Munch's earlier art, there is no sign of dread, whether of nature, love, life or death. It is as if the artist would say, "See, life regenerates itself, and it will always exist. If the individual man must die, new generations will follow upon the old." Munch's feeling for life showed him in his art to be a visionary inspired by the whole of creation.

Edvard Munch's work has been exhibited more frequently and in more places than any other Norwegian artist. The revolutionary character of his art and his domineering personality may explain why it met with such long and bitter opposition. The artist was first recognized in 1927 after the large retrospective exhibitions in the National Galleries of Berlin and Oslo. Since then he has in Scandinavia, in various European countries and in the United States, been increasingly associated with the new creative forces which have led to the domination of expressionism in the development of modern art.

PRINCIPAL EVENTS IN THE LIFE OF EDVARD MUNCH

- 1863 Born 12 December at Løyton, Hedmark County, Norway.
- 1864 Moved to Christiania—the present Oslo—with his parents. This his fixed residence until 1889.
- 1868 Death of the artist's mother, Laura Cathrine Bjölstad. Her sister Karen takes over the management of the household.
- 1877 Death of the artist's sister Sophie.
- 1878 Pupil at the Technical Evening School, Christiania, to study engineering.
- 1880 Decides to become a painter.
- 1881 Receives his first drawing lesson under the sculptor Julius Middelthun at the Royal School of Art and Handicraft.
- 1882 Receives criticism with a group of his contemporaries for five months under the painter Christian Krohg, professor at the State Academy of Art.
- 1883 Shows his first painting at an exhibition held in the rooms of the Christiania Board of Trade.
- 1884 Visits the so-called "open-air studio" at Modum.
- 1885 First visit to Paris where he stays for three weeks.
- 1886 Completes first version of "The Sick Child."
- 1888 First visit to Aasgaardstrand, where he is to return for many summer seasons.

- 1889 Death of the artist's father, Regimental Surgeon Christian Munch.
- 1889-92 Works in Paris for three years with a State grant. Has drawing lessons for four months in the studio of Léon Bonnat.
- 1892 Scandal caused by the exhibition in the Verein Berliner Künstler, as a consequence of which the young German painters under the leadership of Max Liebermann broke out of the Union and founded the Berlin Secession. The same year Munch's pictures—a great many of which belong to the group later named "The Life Frieze"—were again exhibited at Berlin and Christiania.
- 1892-95 Resides greater part of his time in Berlin. Holds a series of exhibitions in German cities in order to earn money.
- 1894 First graphic works. First book dealing with the artist: *Das Werk des Edvard Munch*, Verlag S. Fischer, Berlin.
- 1895 Death of the artist's only brother, Andreas.
- 1895-97 Resides in Paris, works on a decorative project for a private villa at Lysaker near Christiania, drew the lithographic portrait of August Strindberg.
- 1896 Holds an exhibition at L'Art Nouveau galleries of the dealer S. Bing which is the centre of the Symbolists in Paris.
- 1897 Invited to exhibit at the Salon des Indépendants, Paris.
- 1899-1900 Travels in France, Switzerland and Italy.
- 1901 Participates in the Scandinavian Exhibition in Vienna.
- 1902 Guest of the Art patron Dr. Max Linde of Lübeck for two months; etches the so-called "Linde portfolio," exhibits the "Frieze of

- Life" at the invitation of the Berlin Secession, breaks off a love-affair, accidentally shoots off the first joint of the middle finger of his left hand.
- 1903 To Weimar at the invitation of the Museum Director Count Harry Kessler, is introduced at Court and at the home of Mrs. Förster-Nietzsche, exhibits paintings in Paris and elsewhere.
- 1904 Exhibits in Prague, Vienna and elsewhere, paints a decorative frieze in the house of Dr. Linde, Lübeck.
- 1906 Resides in Warnemünde, to which he returns several times in the following two years. First important sale to the Swedish art patron and Bank Director Ernest Thiel. Paints portrait commissions in Berlin.
- 1907 Decorates the foyer in the Max Reinhardt theatre "Kammerspiele" in Berlin. Prepares sketches for stage decorations for Ibsen's "Ghosts."
- 1908-09 Has a nervous breakdown and takes up quarter in Dr. Daniel Jacobson's clinical hospital, Copenhagen, writes and illustrates with lithographs his satirical love poem "Alpha and Omega." Paints a series of portraits, is made a Knight of the Order of St. Olav.
- 1909 Returns to Norway, settles at Kragerö and begins sketches for the decoration of the University of Oslo. First important sales to the National Gallery, Oslo, and the Rasmus Meyer Collections, Bergen.
- 1911 Wins the competition for the decoration of the University Convocation Hall or Aula

- in Oslo. Exhibits among other places in Helsingfors.
- 1916 Purchases the estate Ekely at Skøyen near Oslo which becomes his fixed residence.
- 1922 Travels to Italy, exhibits in Zürich, decorates employees' cafeteria at the Freia Chocolate Factory, Oslo.
- 1923 Exhibits at the Berlin Academy, at the Scandinavian Exhibition, Gothenburg, and at the Salon des Indépendants, Paris.
- 1925 Exhibits at the International Exhibition, Zürich.
- 1926 Travels to Germany, France and Italy. The artist's sister Laura dies.
- 1927 Retrospective exhibitions at the National Galleries of Berlin and Oslo.
- 1929 Builds a winter studio at Ekely.
- 1930 Suffers an infection of the eyes.
- 1932 Exhibits at the Society of Scottish Artists, Edinburgh.
- 1933 Awarded the Grand Cross of the Order of St. Olav.
- 1936 Exhibits at the London Gallery, at Barcelona and Budapest.
- 1937 Exhibits at the Stedelijk Museum, Amsterdam.
- 1940 Bequeaths to the city of Oslo by last will and testament the unconditional possession of his entire collection of personal works : 1,008 paintings, 15,391 prints of 714 different graphic works, 4,443 water colours and drawings, as well as 6 sculptures.

- 1943 Contracts a serious cold and falls incurably ill as the result of exposure while observing the explosion of German munition stores in Oslo harbour.
- 1944 Dies on 23 January in solitude at Ekely.

LIST OF LENDERS

Gallery of Painting, Bergen.
J. Cappelen, Esq., Oslo.
Rasmus Meyer Collection, Bergen.
Miss Inger Munch, Oslo.
Christian Mustad, Esq., Oslo.
National Gallery, Oslo.
Oslo Municipal Collections.
J. B. Stang, Esq., Oslo.
A. M. Vik, Esq., Oslo.

CATALOGUE

WITH the exception of six paintings which have now been omitted, this exhibition was recently shown in the U.S.A., when it was the subject of an important monograph by Frederick B. Deknatel, the English edition of which was published by Adprint Limited, London.

PAINTINGS

- 1 **The Hospital Ward (1881)**
26½ × 23 ins. Oslo Municipal Collections.
- 2 **Self-Portrait (1882)**
10½ × 7½ ins. Inger Munch, Oslo.
- 3 **Inger Munch in Black (1884)**
38 × 26½ ins. National Gallery, Oslo.
- 4 **Tête-à-Tête (1885)**
26½ × 30½ ins. Oslo Municipal Collections.
- 5 **Spring Day on the Karl Johan (1891)**
34¼ × 39¼ ins. Gallery of Painting, Bergen.
- 6 **Evening—The Yellow Boat (1891)**
25½ × 37½ ins. Christian Mustad, Oslo.
- 7 **Kiss by the Window (1892)**
28½ × 35¾ ins. Christian Mustad, Oslo.
- 8 **Inger Munch (1892)**
67¼ × 48¼ ins. National Gallery, Oslo.
- 9 **Dagny Juell Przybyszewski (1893)**
59 × 39½ ins. Oslo Municipal Collections.
- 10 **The Cry (1893)**
33 × 26½ ins. Oslo Municipal Collections.
- 11 **Vampire (1893-94)**
35¼ × 43 ins. Oslo Municipal Collections.

- 12 **Madonna (1894)**
35½ × 27 ins. Oslo Municipal Collections.
- 13 **The Day After (1894)**
45¼ × 59¾ ins. National Gallery, Oslo.
- 14 **Puberty (1894)**
59 × 43¾ ins. National Gallery, Oslo.
- 15 **Ashes (1894)**
47½ × 55½ ins. National Gallery, Oslo.
- 16 **Anxiety (1894)**
37½ × 28¾ ins. Oslo Municipal Collections.
- 17 **By the Death Bed (1895)**
35¾ × 48¼ ins. Rasmus Meyer Collection,
Bergen.
- 18 **Jealousy (1895) ?**
25½ × 39 ins. Rasmus Meyer Collection,
Bergen.
- 19 **Self-Portrait under the Mask (1895)**
27½ × 17½ ins. Oslo Municipal Collections.
- 20 **In Hell (1895)**
32¼ × 26 ins. Oslo Municipal Collections.
- 21 **Self-Portrait with a Cigarette (1895)**
43¼ × 33¾ ins. National Gallery, Oslo.
- 22 **Nude on a Red Background (1896)**
31½ × 23½ ins. Christian Mustad, Oslo.
- 23 **Inheritance (1897-99)**
55½ × 47½ ins. Oslo Municipal Collections.
- 24 **The Dance of Life (1899-1900)**
49¼ × 75 ins. National Gallery, Oslo.
- 25 **The Red-haired Nude (c. 1900)**
47½ × 19 ins. Oslo Municipal Collections.

- 26 **The Red Vine (1900)**
47½ × 46¾ ins. Oslo Municipal Collections.
- 27 **Melancholia (1900)**
43½ × 49½ ins. Oslo Municipal Collections.
- 28 **The Island (1901)**
37¾ × 41¾ ins. A. M. Vik, Oslo.
- 29 **Girls on the Bridge (1901)**
53½ × 49½ ins. National Gallery, Oslo.
- 30 **Train Smoke (1901)**
33 × 43 ins. J. Cappelen, Oslo.
- 31 **White Night (1901)**
45½ × 43½ ins. National Gallery, Oslo.
- 32 **Four Little Girls of Aasgaardstrand (1903)**
34¼ × 43¼ ins. Oslo Municipal Collections.
- 33 **Boys, Girls and Ducks (1903)**
39½ × 41¾ ins. Oslo Municipal Collections.
- 34 **The Garden Wall (1904)**
38¼ × 40½ ins. J. B. Stang, Oslo.
- 35 **People on the Shore (1904)**
35½ × 68½ ins. Oslo Municipal Collections.
- 36 **Adam and Eve (1906)**
52 × 80 ins. Oslo Municipal Collections.
- 37 **Self-portrait with a Wine Bottle (1906)**
43¼ × 47¼ ins. Oslo Municipal Collections.
- 38 **Marat's Death (1906)**
59 × 78¾ ins. Oslo Municipal Collections.
- 39 **Standing Nude (1907)**
68½ × 23¼ ins. Oslo Municipal Collections.
- 40 **Walter Rathenau (1907)**
86½ × 43¼ ins. Rasmus Meyer Collection,
Bergen.

- 41 **Two Workmen (1908)**
35 $\frac{3}{4}$ × 27 $\frac{1}{2}$ ins. Oslo Municipal Collections.
- 42 **The Bathers Triptych : Youth (1907-13)**
80 $\frac{3}{4}$ × 38 $\frac{1}{4}$ ins. Oslo Municipal Collections.
- 43 **The Bathers Triptych : Manhood (1907-13)**
80 × 90 $\frac{1}{2}$ ins. Oslo Municipal Collections.
- 44 **The Bathers Triptych : Old Age (1907-13)**
78 $\frac{3}{4}$ × 37 $\frac{3}{4}$ ins. Oslo Municipal Collections.
- 45 **Dr. Daniel Jacobson (1909)**
80 $\frac{1}{4}$ × 41 $\frac{1}{4}$ ins. Oslo Municipal Collections.
- 46 **Thorvold Stang (1909)**
79 $\frac{1}{2}$ × 38 $\frac{1}{2}$ ins. Oslo Municipal Collections.
- 47 **Winter Landscape with a Pine Tree (1912)**
51 $\frac{3}{4}$ × 51 $\frac{1}{2}$ ins. Oslo Municipal Collections.
- 48 **Galloping Horse (1912)**
58 $\frac{1}{4}$ × 47 $\frac{1}{4}$ ins. Oslo Municipal Collections.
- 49 **The Sun (1912)**
48 $\frac{1}{2}$ × 69 $\frac{3}{4}$ ins. Oslo Municipal Collections.
- 50 **Workmen Coming Home (1915)**
78 $\frac{3}{4}$ × 89 $\frac{1}{4}$ ins. Oslo Municipal Collections.
- 51 **Self-portrait with the New Church, Bergen (1916)**
35 $\frac{1}{2}$ × 23 $\frac{1}{2}$ ins. Oslo Municipal Collections.
- 52 **Self-portrait with Spanish Influenza (1919)**
59 $\frac{1}{4}$ × 51 $\frac{1}{2}$ ins. National Gallery, Oslo.
- 53 **Under the Horse-Chestnut Tree (1920)**
46 × 47 $\frac{1}{4}$ ins. Oslo Municipal Collections.
- 54 **On the Veranda (1923)**
35 $\frac{1}{4}$ × 30 ins. Oslo Municipal Collections.
- 55 **Landscape with a Starry Sky (1923)**
55 × 47 $\frac{1}{4}$ ins. Oslo Municipal Collections.

- 56 **The Sick Child (1926)**
45 $\frac{3}{4}$ × 46 ins. Oslo Municipal Collections.
- 57 **Model on the Sofa (1925-26-28)**
54 × 45 $\frac{1}{4}$ ins. Oslo Municipal Collections.
- 58 **Nude (1926)**
70 × 23 $\frac{1}{4}$ ins. Oslo Municipal Collections.
- 59 **Nude by the Armchair (1929)**
47 $\frac{1}{4}$ × 39 $\frac{1}{4}$ ins. Oslo Municipal Collections.
- 60 **Unwelcome Guests (1935)**
30 × 39 $\frac{3}{4}$ ins. Oslo Municipal Collections.
- 61 **The Fight (1935)**
41 $\frac{1}{4}$ × 47 $\frac{1}{4}$ ins. Oslo Municipal Collections.
- 62 **Self-portrait between the Clock and the Bed (1940)**
59 × 47 $\frac{1}{4}$ ins. Oslo Municipal Collections.
- 63 **Self-portrait (1942)**
41 $\frac{1}{4}$ × 25 $\frac{1}{2}$ ins. Oslo Municipal Collections.

ETCHINGS

Lent by the Oslo Municipal Collections.

The numbers preceded by *Sch.* refer to Gustav Schiefler, *Das Graphische Werk*, Bibl. 170, 176.

Nat. Gal. refers to the catalogue, *Edvard Munch's Fresnitt*, 1946, National Gallery, Oslo.

Prints not listed in either of these works are referred to by the inventory number of the Oslo Municipal Collections.

- 64 **Maiden and Death (1894)** Drypoint
11 $\frac{1}{2}$ × 8 $\frac{1}{4}$ ins. Sch. 3, IIb.
- 65 **Consolation (1894)** Drypoint and aquatint
8 $\frac{1}{4}$ × 12 $\frac{1}{8}$ ins. Sch. 6, IIIb.

- 66 **The Sick Child** (1894). Drypoint
 $14\frac{1}{4} \times 10\frac{5}{8}$ ins. Sch. 7, Vd.
- 67 **Christiania Bohemia I** (1895). Etching and
 aquatint
 $8\frac{1}{8} \times 11\frac{3}{8}$ ins. Sch. 10, IIId.
- 68 **Moonlight** (1895). Drypoint and aquatint
 $12\frac{1}{4} \times 9\frac{7}{8}$ ins. Sch. 13, IIIId.
- 69 **Bathing Women** (1895). Drypoint and aquatint
 $8\frac{3}{8} \times 12\frac{1}{4}$ ins. Sch. 14, I.
- 70 **Summer Night** (1895). Drypoint and aquatint
 $9\frac{3}{8} \times 12\frac{3}{8}$ ins. Sch. 19, 11b.
- 71 **The Kiss** (1895). Drypoint and aquatint
 $13 \times 10\frac{3}{8}$ ins. Sch. 22, b.
- 72 **Portrait of a Young Girl** (1895). Drypoint
 $13\frac{1}{4} \times 9\frac{7}{8}$ ins. Sch. 38, II.
- 73 **Reclining Nude** (1896). Zincograph
 $8\frac{1}{2} \times 11\frac{3}{8}$ ins. Sch. 41, a.
- 74 **Maiden and the Heart** (1896). Etching
 $9\frac{3}{8} \times 9\frac{3}{8}$ ins. Sch. 48, b.
- 75 **Boys Swimming** (1897). Coloured zincograph
 $11\frac{1}{4} \times 9\frac{3}{8}$ ins. Sch. 85, b.
- 76 **Helge Rode** (1898). Drypoint
 $10\frac{1}{4} \times 7\frac{1}{8}$ ins. Sch. 103, II.
- 77 **Miss Ch. (The Nurse)** (1908). Drypoint
 $8\frac{1}{8} \times 6$ ins. Sch. 269, IIb.
- 78 **Standing Nude** (1913). Etching
 $19\frac{3}{8} \times 9\frac{3}{8}$ ins. Sch. 393.
- 79 **In Secret** (1913). Etching
 $6\frac{1}{4} \times 9\frac{3}{8}$ ins. Sch. 403.

LITHOGRAPHS

Lent by the Oslo Municipal Collections.

- 80 **Self-portrait (1895)**
17 $\frac{7}{8}$ × 12 $\frac{1}{2}$ ins. Sch. 31
- 81 **The Cry (1895)**
13 $\frac{3}{4}$ × 9 $\frac{7}{8}$ ins. Sch. 32
- 82 **Madonna (1895-1902).** In colour
23 $\frac{7}{8}$ × 17 $\frac{3}{8}$ ins. Sch. 33, A IIb.
- 83 **Vampire (1895-1902).** Lithograph and coloured
wood-cut
15 × 21 $\frac{5}{8}$ ins. Sch. 34, IIb.
- 84 **Tingel-Tangel (1895)**
16 $\frac{1}{8}$ × 24 $\frac{3}{4}$ ins. Sch. 37
- 85 **Jealousy (1896)**
12 $\frac{7}{8}$ × 18 $\frac{1}{8}$ ins. Sch. 57
- 86 **The Sick Child (1896).** In colour
16 $\frac{5}{8}$ × 22 $\frac{1}{4}$ ins. Sch. 59, d.
- 87 **Anxiety (1896).** In colour
16 $\frac{1}{2}$ × 15 $\frac{1}{8}$ ins. Sch. 61, b II.
- 88 **The Urn (1896)**
18 $\frac{1}{8}$ × 8 $\frac{1}{8}$ ins. Sch. 63, II.
- 89 **Attraction (1896)**
18 $\frac{5}{8}$ × 14 ins. Sch. 65
- 90 **Separation (1896)**
19 $\frac{1}{4}$ × 23 ins. Sch. 67
- 91 **Separation (1896)**
16 $\frac{3}{8}$ × 25 ins. Sch. 68, a.
- 92 **The Lovers (1896)**
12 $\frac{1}{4}$ × 16 $\frac{1}{2}$ ins. Sch. 71

- 93 **The Death Chamber (1896)**
15½ × 21½ ins. Sch. 73
- 94 **August Strindberg (1896)**
24 × 18½ ins. Sch. 77, II.
- 95 **Stéphane Mallarmé (1896)**
20½ × 11½ ins. Sch. 79, b.
- 96 **Woman and the Urn (1898)**
16½ × 11½ ins. Sch. 104
- 97 **Stanislas Przybyszewski (1898)**
21¾ × 17¾ ins. Sch. 105
- 98 **Burlesque Loving Pair (1898)**
11¾ × 14¾ ins. Sch. 106
- 99 **Lust (1898)**
11½ × 17¾ ins. Sch. 108
- 100 **" Good Evening, Good Evening " (1899)**
16¾ × 20¾ ins. Sch. 121
- 101 **Woman (1899)**
18½ × 23½ ins. Sch. 122
- 102 **Flight (c. 1899-1900)**
16½ × 11¾ ins. No. 446
- 103 **Harpy (1900). In colour**
14¾ × 12¾ ins. Sch. 137, b.
- 104 **Nude with Red Hair (1901). In colour**
19½ × 15¾ ins. Sch. 142, c.
- 105 **Ibsen in the Grand Café (1902)**
16¾ × 23½ ins. Sch. 171
- 106 **The Violin Concert (1903)**
18¾ × 19¾ ins. Sch. 211, II
- 107 **Madonna (The Brooch) (1903)**
23¾ × 18½ ins. Sch. 212

- 108 **Albert Kollmann (1906)**
 $17\frac{1}{8} \times 13\frac{3}{8}$ ins. Sch. 244
- 109 **Andreas Schwarz (1906)**
 $11\frac{5}{8} \times 8\frac{5}{8}$ ins. Sch. 251
- 110 **Berlin Girl (1906).** In colour
 $16\frac{7}{8} \times 13\frac{5}{8}$ ins. Sch. 253, II.
- 111 **Nude in Interior (1907)**
 $15\frac{1}{2} \times 14\frac{1}{2}$ ins. No. 540
- 112 **Fru Helge Rode (1908-09)**
 $17\frac{3}{8} \times 13\frac{3}{8}$ ins. Sch. 280, c.
- 113 **Omega and the Tiger (1908-09)**
 $12\frac{1}{4} \times 14\frac{3}{4}$ ins. Sch. 316
- 114 **Alpha's Despair (1908-09)**
 $16\frac{1}{2} \times 13$ ins. Sch. 325
- 115 **Nude from the Back (1912)**
 $16\frac{1}{2} \times 16\frac{3}{4}$ ins. Sch. 376, a.
- 116 **Lion (1912)**
 $7\frac{1}{8} \times 12$ ins. Sch. 384
- 117 **Snow Shovellers (1912).** Lithograph and woodcut.
 $25\frac{1}{2} \times 20\frac{1}{8}$ ins. Sch. 385, b.
- 118 **Self-portrait—Dance of Death (1915)**
 $19\frac{3}{4} \times 11\frac{3}{8}$ ins. Sch. 432, I.
- 119 **The Lion Tamer (1916)**
 $19\frac{1}{4} \times 25\frac{3}{4}$ ins. Sch. 456, b.
- 120 **Head of a Woman with Hand to her Mouth (1920)**
 $15 \times 10\frac{5}{8}$ ins. Sch. 481
- 121 **Death of the Bohemian (1927)**
 $10\frac{1}{4} \times 15\frac{1}{2}$ ins. No. 538
- 122 **Professor K. E. Schreiner (1930)**
 $23\frac{3}{4} \times 20$ ins. No. 554

- 123 **Birgitte (1931)**
 $16\frac{1}{2} \times 12\frac{3}{4}$ ins. No. 535
- 124 **Self-portrait Wearing a Hat (1932)**
 $9\frac{7}{8} \times 7\frac{1}{2}$ ins. No. 456

WOODCUTS

Lent by the Oslo Municipal Collections.

- 125 **Anxiety (1896).** In colour
 $18\frac{1}{8} \times 14\frac{7}{8}$ ins. Sch. 62
- 126 **Moonlight (1896-1901).** In colour
 $16\frac{1}{4} \times 18\frac{3}{8}$ ins. Sch. il, B.
- 127 **In the Man's Brain (1897)**
 $14\frac{3}{4} \times 22\frac{3}{8}$ ins. Sch. 98
- 128 **Nude from the Back (1897)**
 $15\frac{3}{8} \times 6\frac{1}{4}$ ins. Sch. 99
- 129 **The Kiss (First State) (1897)**
 $23\frac{1}{4} \times 18$ ins. Sch. 102, A.
- 130 **The Kiss (Fourth State) (1897-1902)**
 $18\frac{3}{8} \times 18\frac{3}{4}$ ins. Sch. 102 D.
- 131 **Salome (1898)**
 $17\frac{3}{4} \times 12\frac{1}{4}$ ins. Sch. 109
- 132 **Blood Blossom (1898)**
 $18\frac{1}{8} \times 12\frac{7}{8}$ ins. Sch. 114. Black on white
- 133 **Women on the Shore (1898).** In colour
 $17\frac{7}{8} \times 20$ ins. Sch. 117, b.
- 134 **Winter Landscape (1898)**
 $12\frac{1}{4} \times 18$ ins. Sch. 118, a.
- 135 **Head of a Woman (1898) ?**
 $17\frac{1}{4} \times 13\frac{3}{4}$ ins. Nat. Gal. 85

- 136 **Old Fisherman (1899)**
 $17\frac{1}{8} \times 14$ ins. Sch. 124, II.
- 137 **Shore, Sea and Moon (1899).** In colour
 $14\frac{3}{4} \times 22\frac{1}{2}$ ins. Sch. 125, b.
- 138 **Nude Man on the Shore (1899).** In colour
 $17\frac{1}{2} \times 17\frac{1}{2}$ ins. Sch. 126
- 139 **Boy Bathers (1899-1917).** In colour
 $14\frac{1}{8} \times 17\frac{1}{2}$ ins. Sch. 127, Nat. Gal. 26
- 140 **Girl Bather (1899)**
 $16\frac{5}{8} \times 20\frac{3}{8}$ ins. Sch. 128
- 141 **Girl's Head against the Shore (1899).** In colour
 $18\frac{1}{4} \times 16\frac{1}{8}$ ins. Sch. 129, a.
- 142 **Woman's Head (1899).** In colour
 $10 \times 7\frac{1}{4}$ ins. Sch. 130
- 143 **The Fat Prostitute (1899).** In colour
 $9\frac{7}{8} \times 7\frac{7}{8}$ ins. Sch. 131, b.
- 144 **Man and Woman (1899).** In colour
 $16\frac{1}{2} \times 20$ ins. Sch. 132
- 145 **Two Beings (The Lonely Ones) (1899-1917).**
 In colour.
 $15\frac{1}{2} \times 22$ ins. Sch. 133. Nat. Gal. 32 A.
- 146 **Two Beings (The Lonely Ones) (1899-1917).**
 In colour.
 $15\frac{1}{2} \times 21\frac{7}{8}$ ins. Sch. 133, Nat. Gal. 32 B.
- 147 **Kneeling Woman (1899)**
 $20\frac{1}{2} \times 16\frac{1}{2}$ ins. Sch. 133, a.
- 148 **Old Man Praying (1902).** In colour
 $18 \times 12\frac{3}{4}$ ins. Sch. 173
- 149 **Man and Woman Kissing (1904)**
 $15\frac{3}{4} \times 21\frac{1}{4}$ ins. Sch. 230, a.
- 150 **Man and Woman (1904)**
 $9\frac{7}{8} \times 7\frac{3}{4}$ ins. Sch. 231

- 151 **Woman's Head (1904)**
 $9\frac{3}{8} \times 7\frac{3}{4}$ ins. Sch. 234
- 152 **Old Men and Boys (1904)**
 $13\frac{3}{8} \times 17\frac{3}{8}$ ins. Sch. 235
- 153 **Old Man (1904)**
 $26\frac{3}{4} \times 17\frac{7}{8}$ ins. Sch. 237
- 154 **Self-portrait (1911)**
 $21\frac{5}{8} \times 13\frac{5}{8}$ ins. Sch. 352
- 155 **Young Girl on the Shore (1912).** In colour
 $7\frac{1}{2} \times 10$ ins. Sch. 387, b.
- 156 **Rocky Cliffs and Sea (1912)**
 $12\frac{5}{8} \times 23\frac{5}{8}$ ins. Sch. 389
- 157 **Sun Bather (1915).** In colour
 $13\frac{7}{8} \times 22$ ins. Sch. 440, b.
- 158 **Lovers in Pine Woods (1915).** In colour
 $12\frac{5}{8} \times 23\frac{5}{8}$ ins. Sch. 442
- 159 **To the Wood (1915).** In colour
 $20\frac{5}{8} \times 25\frac{1}{8}$ ins. Sch. 444
- 160 **Girls on the Bridge (1920).** Woodcut and
 coloured lithograph.
 $19\frac{5}{8} \times 16\frac{3}{4}$ ins. Sch. 488, b, Nat. Gal. 78
- 161 **The Last Hour (1920)**
 $16\frac{3}{4} \times 22\frac{5}{8}$ ins. Sch. 491
- 162 **Standing Nude (c. 1925)**
 $26\frac{3}{4} \times 13\frac{3}{4}$ ins. Nat. Gal III.
- 163 **The Trial by Fire (c. 1927)**
 $18\frac{1}{8} \times 14\frac{3}{4}$ ins. Nat. Gal. 89
- 164 **Birgitte (1931).** In colour
 $18\frac{1}{8} \times 14\frac{3}{4}$ ins. Nat. Gal 134 A.
- 165 **Wood Block for To the Wood**
 Nos. 145, 146

